

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 59.—No. 48.

SATURDAY, NOVEMBER 26, 1881.

PRICE { 4d. Unstamped.
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CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,
Nov. 26th, at Three. The programme will include Symphony, "Jupiter" (Mozart); Pianoforte Concerto (Schumann); "Eine-Faust Overture" (Wagner); Pianoforte Solos; and "Dance of the Hours," *Gioconda* (Ponchielli). Vocalist—Madame Crewe-Riechelmann, Pianist—Madame Janotta. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s. 6d., and 1s. Admission to Concert-room, 6d.

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ST. JAMES'S HALL, SATURDAY EVENINGS,

FEBRUARY 25,
MARCH 11, and
MARCH 25, 1882.

Conductor—Mr WALTER MACFARREN.

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The ANNUAL PERFORMANCE of HANDEL's Oratorio, "THE MESSIAH," will take place on FRIDAY Evening, Dec. 2, 1881, at St JAMES'S HALL, to commence at Eight o'clock. Principal vocalists—Miss Anna Williams, Miss Jessie Jones, Miss Hope Glenn, and Madine Pate'; Mr W. H. Cummings and Mr William Shakespeare, Mr Frederick King and Mr Lewis Thomas. Principal violin, Mr Vlotti Colline; trumpet, Mr T. Harper; organist, Mr E. J. Hopkins; Full Orchestra and Chorus. Conductor—Mr W. G. CUBINS. The whole of the Area Stalls are reserved for the subscribers to the Society. Balcony Stalls, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d. Stanley Lucas, Weber & Co., 84, New Bond Street; all the principal Musicsellers; and of Mr Austin, Ticket Office, St James's Hall.

ST JAMES'S HALL.—ST ANDREW'S DAY, WEDNESDAY next, Nov. 30.—The ANNUAL SCOTCH BALLAD and FESTIVAL CONCERTS. Morning at Three, and Evening at Eight o'clock. Tickets, 7s. 6d., 3s., 2s., and 1s. Programmes now ready at Chappell & Co.'s, 30, New Bond Street; Austin's Ticket Office, St James's Hall; and usual Agents.

MADAME ARABELLA GODDARD'S STUDENTS' CONCERT will take place at STEINWAY HALL, on TUESDAY Evening, December 13th, at Eight p.m. Reserved Seats, 5s.; Gallery, 2s.; at Chappell & Co.'s, Bond Street; and at Steinway Hall, Lower Seymour Street, W.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. Fifteenth Winter Season, 1881. The SOIREE for the introduction of Young Artists will take place on THURSDAY, Dec. 1st. Full prospectus and particulars on application to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

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SOCIETY OF ARTS PRACTICAL EXAMINATION IN MUSIC. Examiner—JOHN HULLAH, Esq., LL.D. The next EXAMINATION will be held in the Second Week in January, 1882. Certificates are granted for Honours for 1st Class and for 2nd Class. For full particulars apply to the SECRETARY.

Society's House,
John Street, Adelphi, London, W.C.

H. T. WOOD,
Secretary.

BALFE'S "KILLARNEY."

MADAME ALICE BARTH will sing BALFE's "KILLARNEY" at Torquay, Nov. 28th; and at all her Concert Engagements this Season.

BENEDICT'S "ANDANTINO" and CHOPIN'S "MAZURKA." LADY BENEDICT, Miss KUHE, Mr KUHE, and Sir JULIUS BENEDICT will play at Miss Kuhe's First Ballad Concert at Brighton, Monday, November 28th, BENEDICT'S ANDANTINO and CHOPIN'S POSTHUMOUS MAZURKA, arranged for four performers on two pianofortes.

MR FLORIAN HORNER will sing WILFORD MORGAN'S popular Song, "MY SWEETHEART WHEN A BOY," at Wellington Hall, Islington, on Friday Evening, December 9th.

MR HERBERT REEVES will sing BLUMENTHAL'S new Song, "SLEEPEST THOU STILL, MINE OWN," at Manchester, Nov. 28th, Dec. 2nd and 3rd; Leicester 12th.

MR EDWARD OWEN will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at the Soiree of the London Conservatoire, December 4th.

MISS EMMA ALLITSEN will sing at Mr Charles Wehle's Pianoforte Recit. I, on Tuesday Afternoon next, Mr GOLDBERG's setting of the verses made by CEDWICK TICHBOURNE, in the Tower, the night before his execution for treason, A.D. 1586, entitled, "THE PRISONER'S LAST SONG."

MISS EDITH MILLER, Mr JOHN CROSS, and Mr JAMES SAUVAGE will sing RANDEGGER'S Trio, "I NAVIGANTI" ("THE MARINERS"), at the Brixton Saturday Popular Concerts, This Day, November 26th.

MR JOHN CROSS will sing, at Southsea Promenade Concerts, "MY SWEETHEART WHEN A BOY," on Saturday, Dec. 10th.

MR ISIDORE DE LARA will sing HOPE TEMPLE's admired Song, "TIS ALL THAT I CAN SAY," at Ladbroke Hall, Thursday Evening, December 8th.

MISS HENRIETTA BEEBE, *prima donna* Soprano, of New York, has arranged to remain in England during the Winter Season. All Communications respecting ENGAGEMENTS for Oratorios and Concerts to be addressed to Mr KEPPEL, 221, Regent Street, W.; or to Miss BEEBE, 17, Torrington Square, W.C.

ISAAC B. POZNANSKI (Solo Violinist), for many years a Pupil of Vieuxtemps, has lately ARRIVED in London from America, and is now open to CONCERT ENGAGEMENTS. Address or apply at No. 33, Edwardes Square, Kensington.

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LET THE SOLID GROUND. Song. The Poetry by TENNYSON. The Music by EADA. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

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LA POMPA DI FESTA. Grande Marche, pour Piano, à Quatre Mains. Par IGNACE GIBSONE. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

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"HER VOICE."

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FORM OR DESIGN IN VOCAL MUSIC.

(Continued from page 740.)

THE SCARLATTI FORM.

Two forms have grown from the manifold repetitions of the dance or ballad tune—the sonata and the rondo; and as a result of their common origin there are many resemblances between them, especially in the less defined examples.

At the head of our examples of instrumental sonatas we placed the Preludes in E minor and D minor, of Bach's Suites Anglaises, whose form consisted of a principal tonic subject with dominant key enclosed within it, after the manner of the announcements of subject and answer in tonic and dominant, in a fugue; a second part, constructed of fragments of ideas from the first part with much modulation; and a third part which was an exact repetition of the first. This may be considered an outcome of the repetitions of a minuet, and the second part as a parallel to the alternative minuet or trio used as a relief from monotony.

The principal subject and episodes of a rondo are also parallel to the minuet and its alternatives; and it will be seen that the sole difference between these preludes and the simpler examples of rondo, lies in the construction of the second part or episode—that which takes the place of the alternative or trio. In the preludes above, the second part is in various keys and consists of ideas taken from the first part, or of continuations of those ideas. In the rondo, on the contrary (for example, the slow movement of Beethoven's Sonata in D, Op. 28), the second part or section is in one key, not various keys, and is an idea distinctly different from the first or principal subject. Hence the name given to this section of the rondo is the *episode*, a story within a story: as opposed to the free fantasia of the sonata, which is but a continuation of the old story.

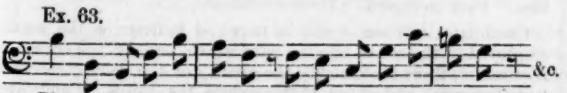
The next vocal form to be spoken of has two varieties, of which one is like the preludes above, and the other like the slow movement of Beethoven. The first use of this form is generally attributed to Alessandro Scarlatti. It consists of three parts, a first part which is complete in itself, sometimes with dominant key freely used within it in a more or less fugual manner, but always ending with full close in the original key. A second part follows, which in one of the varieties is composed of ideas similar to, if not quite the same as those of the first part, and in more than one key, avoiding the original tonic; thus fulfilling two of the requirements for the second part or free fantasia of a true sonata. In the second variety, the second part is complete in itself, as is the first part, but differs in time, accent, melody, and key; it is in one key, beginning and ending in the same, and constitutes an episode.

An example of the first variety, that which resembles the preludes, is the song of Polyphemus, in Handel's *Acis and Galatea*, "O ruddier than the cherry." This has a first part in G minor, beginning:



O ruddier than the cherry! O sweeter than the ber-ry!

This part contains within it a modulation to the major key of the mediant, which bears a somewhat similar relation to a minor key that the dominant does to a major, and the part ends with a full close in its main key, G minor. The second part:



Ripe as the melting clus-ter, no li-ly has such lus-tre,

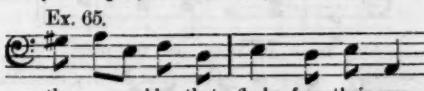
is of similar accent, and of so much the same character of melody, though the notes are different, that it is felt to be a continuation of the same idea; the key changes quickly into C minor and thence to D minor, with its close in the latter key. Thus the part avoids the keys of the first part while keeping the same ideas.

The third part is an exact repetition of the first.

"Revenge, Timotheus cries," in Handel's *Alexander's Feast*, is an example of the second variety of the Scarlatti form, the simple rondo. Its first part is a complete song:



Re - venge, re-venge, re-venge, Ti-mo-theus cries!
with half-way rest upon, and in the key of the dominant:



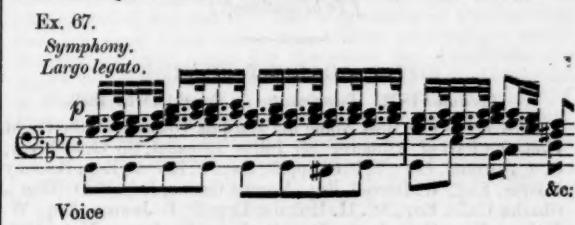
the spar - kles that flash from their eyes,

and full close in the original key at the end:



and the spar - kles that flash from their eyes.

The second part differs from the first in idea, time, and key:



Voice



Be - hold, a ghast - ly band, a ghast - ly band,
complete in itself, with modulation and rest in the key of its own
dominant, D minor:



and close in its own tonic:



In - glo - - - rious on the plain.

After this episode the first part returns exactly as it was before. In this the difference of poetical idea between the two divisions is very decided—the first, Timotheus' cry for revenge and his description of the furies with their hissing snakes—the second, the ghastly band of unburied Grecian ghosts; and the difference of thought is made more clear by the difference and the self-completeness of the two sections of the musical design.

Especially should we notice the pathos that is given to the latter section by the frequent use of the chromatic chord of the

Neapolitan sixth occurring in D minor, in Ex. 68 at (a), and in G minor no less than five times towards the close :

Ex. 70.

Un - bu - nied re - main,
In - glo - rious on the plain.
and

The song, "He was despised," in Handel's *Messiah*, is of similar form, as are also many of those in Bach's *St Matthew Passion*. Many of Handel's other songs are in one or other of the two varieties of the Scarlatti form, some approaching more nearly to the one and some to the other.

OLIVERIA PRESCOTT.
(To be continued.)

—o—

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METROPOLITAN EXAMINATIONS

of Musical Artists and Teachers, will be held in London, in the month of January: the first in 1882.

The Examinations will be in the following subjects:—

SUBJECT I.—*Counterpoint, Harmony, Plan or Design, and Instrumentation.*

Candidates, on entering their names, must submit an Exercise for approval by the Board of Examiners. The Exercise must consist of one instrumental movement in the form of the first movement of a symphony, and one piece for a solo voice, and also one comprising a fugue for chorus; the first to be written for, and the last two to have accompaniment for orchestra. The Exercise is intended to be a test of Scholarship and will be judged accordingly; but, if it show also indications of natural musical ability, this will strengthen its likelihood of acceptance. Candidates must give a written declaration that the Exercise is their own unaided work, composed for the occasion. If the Exercise be approved by the Board, its author will be called for Examination, and will then be required to work a paper, in the presence of a witness, which will include tests in Single Counterpoint of not more than five parts, also in Double and Triple Counterpoint; in advanced Harmony of not more than five parts; in scoring of given passages for Orchestra and for Chamber Instruments; and in knowledge of the relation of subject and answer in a Fugue. On a separate occasion, candidates will be catechized in Counterpoint, Harmony, and Plan, and as to the characters and capabilities of voices and instruments. They will also be required to make spoken analysis of some classical composition (the name of which will be announced on the 1st December, 1881), and likewise to play from figured bass.

SUBJECT II.—*Singing.*

Class A, Performers; Class B, Teachers.—Both classes will be required to execute diatonic and chromatic studies, copies of which will be given to candidates when they enter their names. Candidates in Class A will be tested in voice, as to quality, power, and compass; and they will be required to sing one piece of their

own selection from each of the following two lists for their respective voices—the pieces to be chosen so as to exemplify the declamatory style in one, and the florid style in the other.

FOR SOPRANOS.

List A.—*English.*—Handel—Recit., "There were shepherds," "And lo!" "And the Angel," "And suddenly" (*The Messiah*). Recit., "O let eternal honours"; Air, "From mighty kings" (*Judas Maccabaeus*). Recit., "Ah me! what refuge"; Air, "O Jove" (*Semele*). Haydn—Recit., "And God said"; Air, "With verdure clad" (*The Creation*). Mendelssohn—Air, "Jerusalem" (*St Paul*). Purcell—Cantata, "From rosy bowers" (*Don Quixote*).

List B.—Rossini—Cavatina, "Una voce poco fa" (*Il Barbiere*). Recit., "Come sereno il di"; Aria, "Della rosa" (*Bianca e Faliero*). Bellini—Aria, "Qui la voce"; Allegro, "Vien diletto" (*I Puritani*). Recit., "Care compagne"; Aria, "Sovra il sen" (*La Sonnambula*). Meyerbeer—Recit., "Eccomi giunto omai"; Aria, "Oh! come rapida" (*Il Crociato in Egitto*). Auber—Air, "Ah! je veux briser ma chaîne" (*Les Diamants de la Couronne*). Niedermeyer—Cavatina, "Le lac."

FOR CONTRALTOS.

List A.—*English.*—Handel—Recit., "Behold a Virgin"; Air, "O thou that tellest" (*The Messiah*). Air, "He was despised" (*The Messiah*). Recit., "Great Prophetess"; Air, "In the battle" (*Deborah*). J. S. Bach—Air, "Have mercy upon me, O God" (*Grosse Passions-Musik—St Matthew*). H. Smart—Recit., "Arise now, Jacob"; Air, "Be thou patient" (*Jacob*).

List B.—Rossini—Recit., "Eccomi al fine"; Aria, "Ah, quel giorno"; Allegro, "O come da quel di" (*Semiramide*). Aria, "Pensa alla Patria" (*L'Italiana in Algeri*). Mercadante—Aria, "Ah! s'estinto" (*Donna Caritea*). Recit., "Numi!"; Aria, "Se m'abbandoni"; Allegro, "Ah! balena" (*Nitocris*). Mehul—Romance, "A peine au sortir" (*Joseph*). Meyerbeer—Recit., "Il faut"; Air, "Je brise la chaîne cruelle" (*Marguerite d'Anjou*).

FOR TENORS.

List A.—*English.*—Handel—Recit., "Comfort ye"; Air, "Ev'ry valley" (*The Messiah*). Recit., "Tis well, my friends"; Air, "Call forth thy powers" (*Judas Maccabaeus*). Haydn—Recit., "And God created man"; Air, "In native worth" (*The Creation*). Mendelssohn—Air, "Then shall the righteous" (*Elijah*). Sterndale Bennett—Air, "His salvation" (*The Woman of Samaria*). Loder Song, "Wake from thy tomb, *Giselle*" (*The Night-Dancers*).

List B.—Mozart—Recit., "Amici miei"; Aria, "Il mio tesoro" (*Il Don Giovanni*). Cimarosa—Aria, "Pria che spunti" (*Il Matrimonio segreto*). Rossini—Recit., "Vincemmo, oh padri"; Cavatina, "Ah! si per voi" (*Otello*). Pacini—Aria, "Il soave e bel contento" (*Niobe*). Donizetti—Recit., "Tomba degli avi miei"; Aria, "Fra poco a me" (*Lucia di Lammermoor*). Halévy—Recit., "Va! prononcer ma mort"; Air, "Rachel quand du Seigneur" (*La Juive*). Hérold—Recit., "Ce soir j'arrive"; Air, "O ma tendre amie" (*Le Prê au Clercs*). L. Gordigiani—Romance, "Aime moi bien."

FOR BASSES.

List A.—*English.*—Handel—Recit., "Thus saith the Lord" (*The Messiah*). Recit., "Be comforted"; Air, "The Lord worketh wonders" (*Judas Maccabaeus*). Air, "Revenge, Timotheus cries" (*Alexander's Feast*). Haydn—Recit., "And God said"; Air, "Rolling in foaming billows" (*The Creation*). Mendelssohn—Air, "It is enough" (*Elijah*). Purcell—Recit., "Ye twice ten hundred deities"; Air, "By the croaking of the toad" (*Indian Queen*).

List B.—Handel—Recit., "Folle è colui"; Aria, "Nasce al bosco" (*Ezio*). Mozart—Recit., "Hai già vinta la causa"; Aria, "Vedro mentr' io sospiro" (*Le Nozze di Figaro*). Mercadante—Recit., "Lieto voci"; Aria, "Voi sovra l'impero"; Allegro, "Voi sperate" (*Zaira*). Halévy—Air, "Si la rigne" (*La Juive*). Victor Massé—Air et Scène, "Tristes Amours" (*Galathée*). Vogel—Air, "L'Ange dechu." Gounod—Recit., "Quel accent"; Cavatina, "Pour un regard" (*Tribut di Zamora*).

Candidates in Class B will be required to describe the organs employed in the art of singing with words, namely, the organs of respiration, those that modify the quality of the voice (*timbres or métallis de voce*), and those that produce the words. Candidates will be required to describe the respective mechanisms of these organs, and how, from their combined action, result all the vocal phenomena. They will be required to answer questions on phrasing, expression, recitative, and florid and declamatory styles. Both classes will be required to sing at first sight (those with Tenor voices to read from the C clef on the 4th line; those with Contralto voices to read from the C clef on the 3rd line), and to answer questions on the elements of music. Examination to last within half an hour. Candidates to bring their own accompanists.

SUBJECT III.—*Playing on the Pianoforte.*

Candidates will be required to play a piece of their own selection from each of the following three lists:—

LIST A.—J. S. Bach—Prelude, from Suite Anglaise, No. 2; Fugue, from Chromatic Fantasia; Prelude and Fugue, in E minor, No. 34 (of the 48); Prelude and Fugue, in B, No. 47 (of the 48). D. Scarlatti—Cat's Fugue. Handel—Fugue, in F sharp minor, from Suite. Clementi—No. 42, *Gradus ad Parnassum*; No. 44, *Gradus ad Parnassum*.

LIST B.—Beethoven—Adagio and last movement, Op. 53; Whole of Op. 54; First movement, Op. 57; Slow movement, Op. 106; Last movement, Op. 111.

LIST C.—Mendelssohn—Capriccio, in F sharp minor, Op. 5; Caprice, in E, Op. 33, No. 2; Chopin—Slow movement, Sonata in B minor; Study, No. 12, in C minor. Schumann—Toccata; In der Nacht, from Phantasie Stücke. Sterndale Bennett—Two Studies, l'Amabile e l'Appassionata. Brahms—Study on Weber's Moto Continuo.

Candidates will be required to transpose and play at first sight, and to play major and minor scales in single and double notes (thirds and sixths), also to answer any questions on the elements of Music, and on the form and treatment of the three pieces they may select for performance. Examination to last within half an hour.

SUBJECT IV.—*Playing on the Organ.*

Candidates will be required to transpose at sight a Hymn tune or Chant, the new key being named by the examiners; to play at sight a short passage in four-part vocal score; to play from a figured bass; to harmonize a given melody; to extemporize on a given subject; and to answer questions as to the mechanism of the organ, the pitch and quality of the different stops, and the mode of combining them. Candidates will also be required to play a piece of their own selection from each of the following two lists:—

LIST A.—J. S. Bach—Fugue in A minor, Book 2, p. 57, Peters' Edition; Fugue, in E minor, Book 2, p. 70; Passacaglia, in C minor, Book 1, p. 75.

LIST B.—Mendelssohn—Choral and Variations, Sonata 6 (Novello); Allegretto in F, Sonata 4 (Novello). Smart—Andante in A (Ashdown & Parry).

SUBJECT V.—*Playing on Orchestral Instruments.*

Candidates will be required to play one piece of their own selection from each of the following three lists for their respective instruments:—

FOR THE VIOLIN.

LIST A.—Rode—Studies. Campagnoli—Studies on the 2nd and 4th positions from "7 Divertimenti sur les 7 positions, Op. 18."

LIST B.—Leclair—Sonate, "Le Tombeau." J. S. Bach—Sonata No. 4, in D minor, including the Chaconne. Viotti—Concerto in E minor, No. 18; Concerto in D minor, letter D.

LIST C.—Spohr—Concerto No. 11, in G. Mendelssohn—Concerto.

FOR THE VIOLONCELLO.

LIST A.—Dotzauer—24 Études Journalières. Kummer—8 Études. Piatti—12 Capricci.

LIST B.—J. S. Bach—6 Suites for Violoncello alone. Marcello—2 Sonatas, with Pianoforte. Boccherini—6 Sonatas, with Pianoforte.

LIST C.—B. Romberg—Concerto Suisse. Molique—Concerto. Schumann—Concerto.

FOR THE HARP.

LIST A.—Bochsa—"Forty Studies" (Books 1 and 2). John Thomas—"Six Studies" (Series 1 and 2).

LIST B.—Mozart—"Air with Variations and Rondo Pastorale." Handel—"Harmonious Blacksmith."

LIST C.—Parish Alvars—"Il Mandolino"; "La Danse des Fées." John Thomas—"Seasons" (1. Spring; 2. Summer; 3. Autumn; 4. Winter).

Candidates will be required to transpose and play at first sight, and to play major and minor scales; also to answer any questions on the elements of music and on the form and treatment of the three pieces they may select for performance. Examination to last within half an hour. Candidates to bring their own Accompanists.

SUBJECT VI.—*Band-Mastership.*

Candidates, on entering their names, must submit an arrangement for military band of some standard composition, the name of which will be announced on the 1st October, 1881, and give a written declaration that the arrangement is their own unaided work. If this arrangement be approved by the Board of Exam-

iners, its writer will be called for examination, and will then, in presence of a witness, be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in score for orchestra, the other for pianoforte. On another occasion, he will be catechised on the compass and fingering of military instruments, and the distribution of military scores, as well as the elements of music and harmony.

The Board of Examiners in each Subject will consist of three Professors who are teaching that Subject in the Academy, except only in Subjects IV., V., and VI., for which the three may be otherwise selected. The time and place for Examinations in the several subjects will be announced on the 14th December, 1881.

Candidates for examination in any one of the Subjects must enter their names with the Secretary on or before the 1st of December, 1881, stating in which Subject they wish to be examined. Each must pay a fee of Five Guineas—One Guinea on entering the name, the remaining Four Guineas on the day of Examination. Candidates who wish to be examined in more than one Subject must enter their names and pay the fee separately for each Subject. If any Candidate, whose name has been entered, fail to attend the Examination, the deposit fee will be forfeited. Candidates in Subjects I. or VI., whose exercise has been approved, and who have been unsuccessful at the Examination, may enter for a second time without submitting a second Exercise, but must again pay the entire fee. Candidates who satisfy the Examiners on any Subject, will be, by the Committee of Management, created *Licentiates of the Royal Academy of Music*; will receive a diploma to that effect, signed by the Principal of the Academy; and will have their names publicly announced.

By order of the Committee of Management,
June, 1881.

JOHN GILL, *Secretary.*

FROM a recent letter by Professor Hanslick to the *Musikwelt* of Berlin we find that Brahms had played his new Pianoforte Concerto, in B flat, to a select circle of connoisseurs at Ehrbar's rooms, Herr Ignaz Brüll taking the orchestral part on a second piano. The work delighted its hearers. It is in four movements, each rising beyond the preceding. Its relation to Brahms's former concertos in D minor is described by the able Vienna critic as being somewhat like that of his second symphony (in D) to the first (in C minor). That is to say, though in parts enormously difficult, the general tone of the work is clearer, less abstruse, less grave than that of the former one, and therefore likely to be more universally welcomed. We hope that our young countryman D'Albert was there, with his ears wide open, like Mendelssohn on the ladder in the Pope's Chapel, and that Mr Manns has got his eye upon the work for the Crystal Palace. It will be welcome as flowers in May—or rather in March.

FLAMBOURG HEAD, BART.

MR AND MRS GERMAN REED'S ENTERTAINMENT.—The revival of Mr W. S. Gilbert's musical legend of *Ages Ago*, originally brought out at the Gallery of Illustration, in November, 1869, has here re-called the memory of a pleasantly humorous and harmonious composition which has lost nothing of its early freshness. On the occasion of its reproduction, Mr Frederic Clay has added to his original score some songs and duets to suit the requirements of the present vocal interpreters, and as these include such recognized favourites as Miss Edith Brandon, Miss Fanny Holland, Mr Corney Grain, and Mr Alfred Reed, with Mr North Home as a new member of the lyrical troupe, the incidental solos and concerted pieces have the continued advantage of a very adequate rendering. The animated portraits, emerging at midnight from the frames of the old picture gallery in Glen Cockaleeke Castle, are now as vividly depicted as when first portrayed by Mr and Mrs German Reed, Mr Arthur Cecil, and Mr E. Connell, who for some 200 consecutive representations delighted the crowds of visitors assembling at the older establishment in Regent Street. A prominent feature of the reconstituted programme is a new musical sketch by Mr Corney Grain, entitled *Out of Town*, in which this variously accomplished entertainer gives some exceedingly clever vocal and instrumental illustrations of the pleasures and annoyances besetting a traveller on his annual autumnal tour. A sojourn at a sanatorium is especially dwelt upon as a theme for harmless satire, and used as a vehicle for a variety of clever imitations of foreign singers, while a concert for the "organ fund" affords abundant opportunity for grotesque mimicry of the amateur performances presented on such an occasion. St George's Hall has been entirely redecorated, and great improvements have been made in the interior, adding much to the effect of the entertainments and the comfort of the audience.—D. T.

IN THE OFF-SEASON.

Whether we are to regard it only as a habit or to look upon it as a necessity, one thing is certain, that recreation, change, rest in some form or other, is demanded by most individuals once a year. Relaxation from the hard and fast laws of commercial life is to some sufficient, and as long as it takes the shape of recreation it is enough for them. Others impaired in health, mentally exhausted and bodily fatigued, demand a thorough change. The vicinity of bricks and mortar becomes hateful to them, and they long for green fields, sparkling waves, or placid lakes. Even those who have recreation enough—dwellers in towns with theatres, concerts, and assemblies at command, still long for the quiet time when they may obtain rest for the brain, rest for the eye, and rest for the active hand that must toil for "daily bread." Many go abroad, but in seeking change they seem to forget that repose is needed also, and they toil more for pleasure than they would do for profit. Some fly coastwards—indeed they form the majority—and they try to believe that sitting on the shore and throwing stones into the restless water is a pastime and a pleasure. In little over an hour the Londoner is on the esplanade at Brighton, and when tired of that bold and invigorating strand, he can take another ride of half-an-hour and find himself at Eastbourne. The mere speck on the white cliff has now become a large and prosperous town. The houses have grown round the trees but the trees refuse to move, so the place is very green and the walks charming. The Duke of Devonshire has made the place, and the place will enrich his descendants some day, for a grander promenade—a sea wall indeed—extending for two miles and a half, cannot be found anywhere. See the parade with its three tiers of walks, divided by flower beds, and ranging one above the other. Mark the brightness of the pale green, and on each walk you can catch the invigorating sea breeze. I have been at Baden-Baden in all its fashion, I have visited Spa when its "Parc" was full, but I question whether a handsomer dressed assembly of ladies is ever congregated on one spot than will be found seated and walking in the middle path during the time the band is displaying any fine morning during the season. Sea-side costumes are decidedly picturesque, and the young ladies of England may take heart of grace that they cannot be surpassed for beauty by any country under the sun. The only misfortune is that in this fickle climate so few days favourable for summer costumes present themselves, although I cannot help thinking that the young lady who counted the days of her visit by the number of changes of costume she had to exhibit, made a liberal allowance for wet days when she could not be seen in public. I can certainly vouch for it that the changes of dress made by many sea-side beauties are so numerous that they can hardly be recognized. They appear not only to change their apparel but also the fashion of their hair, if not its very colour.

To those who have struggled through a London season music at the sea-side is usually uninteresting, and the worst is that you cannot get away from it even if you desire to do so. Some of the town bands are decidedly comic. To see a leader with a long oboe in his mouth, bobbing his head up and down, and trying to conduct while he is playing is not only ridiculous but hardly calculated to improve the time. At Eastbourne, Mr Julian Adams leads his small orchestra with remarkable skill. The number is only 24 all told; but with this small orchestra parts of symphonies are played and many excellent overtures and orchestral pieces performed. Mr Adams is a very energetic gentleman, reminding you by his movements of his namesake, Jullien; and although he has his right hand in a sling, he manages to conduct with his left, frequently introducing pianoforte passages with his one hand—in the meanwhile conducting with his head—for the purpose of supporting and stimulating his small band. In the beautiful glass house of Devonshire Park where his concerts are given he is a great favourite, and he manages to keep up something like an appreciative audience all the year round.

No one, in London at least, need be told what Brighton can produce in the way of music, and the off-season there has been this year an exceptionally interesting one. But the sea-side visitors have not got it all their own way, for London goes on in the off-season very much like any other part of the year: the streets are crowded, the theatres are most of them open, and music is not altogether forgotten; crowds flock to Covent Garden and the Promenade Concerts, this year have had more numerous audiences than any year before. Mr Gwylym Crowe has proved

himself to be a good conductor and a manager too. During the greater part of his season he has had Mr Carrodus as leader and solo violinist also. Great changes have been made in the auditorium and by the opening of the Floral Hall. Those who want to hear the music have a better chance of being satisfied, for the bottle openers and the bottle emptiers mostly go there. The popping of the corks and the bustle of the noisy waiters is no longer conspicuous, but we must take the bad with the good, and the hissing of the electric lights sounds very much like a burst in the water pipes and refuses to mix with the harmonies. The same light has also been put inside the large chandelier, so that the shadows of the drops looks very much as if the house and the audience had been severely marked with cow-pock. There is no doubt about it, gas and electricity do not go well together, the one makes the other look sickly and yellow. To those sitting in the upper parts of the house the electric light is a great boon. The dazzle of the lights may be perhaps offensive, but the air is much cooler and the place is freer from draughts where little gas is consumed. Many are talking about the beauty of this light in our theatres, more particularly its coolness. My experience at the Savoy leads me to believe that this very coolness will be its greatest drawback in the winter, and Covent Garden is not over warm to those who are seated even at present.

Are we to consider that the crowded state of Covent Garden this year is attributable to the popular character of the music given there? In my opinion, certainly not; for Mr Crowe, like an experienced caterer, always manages to throw in something classical, to set off his bill of fare; and those evenings when an entire symphony has been given ever finds a compact body of listeners filling both the lower and the upper gallery. It is agreeable to bear witness to the gradual development of a taste for the higher forms of music among the people. The "ten thousand" can worship at Beethoven's shrine in peace and comfort, and they pay handsomely for the privilege; but I see no reason why the people should not also enjoy the great masters at a small cost, and this is why I uphold promenade concerts. They would not pay without those who go to promenade; but they would not be worth supporting as *concerts* if the listeners were not thought of. A classical concert for a popular audience may be a misnomer, but a classical concert with a popular audience may be seen every Wednesday. I will take one evening. Beethoven was represented by the *Pastorale*, the *Leonora* overture, and the violin concerto. It was not in the reserved parts of the house that any interest was exhibited, for no less than eleven private boxes were empty on the one side only, but it was in the amphitheatre and the gallery that a compact mass of listeners showed, by their attentive attitude, their pleased expression, and their judicious applause, that Beethoven was both understood and honoured. If an experience of over forty years can give nothing else, it teaches us how far an entertainment is appreciated. The compact crowd in which I placed myself had evidently heard *Leonora* before. The noisy bottle-openers and the equally unpoetical bottle-emptiers were revelling in the Floral Hall, and, thanks to Mr Crowe, comparative quiet was in all parts of the house—so that the Sixth Symphony, admirably played by this really excellent orchestra, went remarkably well. The audience listened in rapt attention to the violin solo, also, and applauded it to the echo. It was very agreeable to see our first violin coming forward with all that modesty which should ever adorn merit to receive the congratulations of his countrymen. Again and again the applause was repeated, but it was well merited, for Mr Carrodus never played better. So, in the off season, London has its attractions, though they may be more of a popular than a classical type; and life can be endured, though the upper ten have deserted us.

PHOSPHOR.

MEININGEN.—The second "Subscription Concert" of the Ducal Orchestra took the form of a Mendelssohn celebration. The pieces given were the overtures: *Meeresstille*, *Hebriden*, and *Melusine*; Violin Concerto; *Capriccio brillant*, Mr Hatton, Ducal Pianist, and the symphony in A minor (the "Scotch"), performed, according to the composer's directions, without pause between the various movements. The third concert was a "Mozart Evening," when the programme included overtures to *Don Juan* and *Die Zauberflöte*, Symphonies in D major and G minor; and Concerto in E flat for Violin, Viola, and Orchestra. Dr Hans von Bülow was the conductor.

HENRY IRVING AT EDINBURGH.

Mr Henry Irving and his Lyceum company terminated their fortnight's Edinburgh engagement on Saturday, when two performances were given, *The Merchant of Venice* in the afternoon and *Othello* in the evening. Night after night the house has been filled to overflowing, hundreds being turned away. Mr Irving, in responding to an enthusiastic recall, said :

"I think I have told you before, and there is no use in telling you too often, that I am especially glad to come back to Edinburgh, for it was here that I passed my student theatrical life. I am afraid there are few old enough to remember it who are present here tonight. It is a very long time ago. I still survive, and the remembrance of the time always comes back to me in great force, and seems to increase the longer I live; and I hope, if I do come back to Edinburgh, if I may be permitted in time to come—(cheers)—that feeling will grow stronger and stronger each time. I am not here to thank you for myself—I have to thank you particularly on behalf of the Lyceum company, and especially on behalf of Miss Ellen Terry. (Loud cheers.) Your brilliant theatrical annals are very remarkable, and the appreciation of the Edinburgh audience is one that the actor used to look forward to, and does look forward to, with great anxiety to gain; but the record of your appreciation of many distinguished actresses who have appeared in your theatre during the last century is one that makes in the history of the stage a very interesting chapter from Sarah Siddons to Helen Faucit. The record of the high appreciation of their talents, which you have shown in a most substantial manner, occupies a very brilliant and interesting place; and I am sure to this list and to this scroll will be added with undimmed lustre the name of Ellen Terry. (Loud cheers.) I am very glad to tell you—I cannot help alluding to it, and you must not take it for egotism—that the engagement of the last twelve nights has been, I suppose, the most remarkable one in any theatre, I should think, in Great Britain. Certainly out of London—and there are some huge theatres in London—there has never been any engagement that has equalled this in your city. This has exceeded any operatic or dramatic engagement in respect of the enormous amount of money which has been realized, when I tell you that there has been taken during the engagement here £4,300—which is certainly the largest engagement I ever had before in any theatre during the same space of time, and, I believe, is perfectly unprecedented in any city."

The speech was greeted with continued cheers and laughter, the allusions to Miss Ellen Terry being especially well received. It may be added that at the Glasgow engagement the receipts also exceeded £4000.

SACRED HARMONIC SOCIETY.—The jubilee season of this highly respected body of amateurs could not have been more fitly inaugurated than by *Judas Maccabeus*. Always a favourite, the "Jewish oratorio," as at one period, for reasons needless to specify, it used familiarly to be styled (though written in commemoration of the battle of Culloden, and dedicated by its author, the Rev. T. Morell, to the victorious Duke of Cumberland), still comes nearest in popularity to *The Messiah* and *Israel* in the eyes of the general public, despite the alleged preference accorded by Handel to *Samson*. The large audience crowding St James's Hall proved that the prolonged existence of the Sacred Harmonic Society is a widely recognized fact, and that its term of vitality has a fair chance of exceeding the fifty years condescendingly awarded to it by certain representatives of "advance" and "higher development." The performance of *Judas*, under the direction of Sir Michael Costa, whose appearance in the orchestra was the signal for an outburst of genuine enthusiasm—the tribute to valuable services extending over thirty years (since 1848, indeed, when he first took the *baton*)—justified sanguine hopes as to the results of performances to come. The improvement in the chorus again elicited general remark; while the orchestra, fifty-six in number, with M. Stanton as leading violin, required no test, being, in every department, selected from among our most practised executants, the very large majority of whom, according to Sir Michael's known custom, are English. Mr Willing held his usual post at the organ. The singers were Madame Marie Roze, Mrs Suter, Miss M. Hancock, Messrs E. Lloyd, Burdon, and Furlong. Without entering into details, it is but just to remark that Madame Roze, though French by birth and musical educa-

tion, created, on the whole, a highly favourable impression. She may possibly have obtained advice from her countryman, M. Lamoureux, the most zealous promoter of Handel's music in Paris; but whether this be the case or not, matters little. By general consent she exhibited unquestionable promise as a singer in this new and significant branch of her art, and thus may be congratulated. The fine bass-voice of Mr Burdon (a pupil of Signor Gustave Garcia's) was much extolled; Mrs Suter received deserved credit for replacing Mademoiselle Avigliana at the shortest notice; and Miss Hancock won an "encore" for her delivery of the air of the Israelitish Priest ("Father of Heaven") at the beginning of Part III. How Mr Lloyd declaims and sings the trying music of Judas—from "Call forth thy powers" to "Sound an alarm"—it is superfluous to state; enough that he was at his very best. With regard to the chorus, it will suffice to name "Fallen is the foe" and "We never will bow down"—the Alpha and Omega of Part II.—as striking examples of efficiency. Further particulars are unnecessary. The oratorio chosen for the second concert (Dec. 9th) is Professor Macfarren's *John the Baptist*, originally produced at Bristol, under the direction of Mr Charles Hallé; the third—a fortnight later—being given to the Christmas performance of the (happily) "irreproachable" *Messiah*.

POPULAR CONCERTS.—The two appearances of Herr Rappoldi, as principal violin during the absence of Herr Ludwig Straus, have given, as was expected from his antecedents, almost unqualified satisfaction. In leading quartets by Haydn, Mozart, and Beethoven, he has proved himself worthy the high opinion entertained of him by Joseph Joachim, under whom he has for some time officiated as professor of the violin at the Berliner Hohe Musik-Schule, of which that great artist is the head. In addition to the quartets Herr Rappoldi has played two of the preludes and fugues (in G minor and A minor) from J. S. Bach's *Six sonatas for violin, unaccompanied*, with such vigour and unerring "technique" as to extort the strongly expressed approval of connoisseurs. Some criticism is provoked by his quartet playing, chiefly implying, however, that his style leans more to sentiment (occasionally overdrawn) than to the large and sustained expression which imparts to a movement the character of homogeneity, and that his tone is less broad and telling than belongs to other players of eminence. His execution of Bach's solos, however, seems in a great degree to have modified this decision; and although no one credits him with the tone and marvellous fluency of Joachim, he has done enough that entitles him, in the opinion of experienced amateurs, to merit a conspicuous place among existing violinists of note. The novelties since our last notice of these concerts have comprised a violin sonata in D minor, by Vivaldi, introduced by Herr Straus, and a group of fugitive pieces by Schumann. The Vivaldi sonata, a sufficiently interesting example of its composer (a violinist of renown, born in the second half of the 17th century), will, in all likelihood, retain its place in the repertory. The four pieces of Schumann, which bear the title of *Märchenbilder* ("Legendary Pictures"), written originally for pianoforte and viola, but now performed on the pianoforte and violoncello, by Mademoiselle Janotta and Signor Piatti, although belonging to that period of the famous musician's career at which declining health was gradually lessening his productive powers, would have just as much chance of remaining a fixture, if only on account of its melodious slow movement, a genuine "song without words," constituting the last of the set, and, above all, affording an opportunity to Signor Piatti of showing how his *singing* on the instrument might be a useful lesson for nine vocalists out of ten. Mademoiselle Janotta has continued to occupy the post of pianist with her accustomed ability, playing, among other things, Beethoven's *Sonata Appassionata* (so-called), and Mendelssohn's too seldom heard *Fantasia* in F sharp minor (the *Sonata Ecossaise*, Op. 28, dedicated to Moscheles). The singers (besides Messrs Lloyd and Santley) have been Miss Marian McKenzie, who introduced G. A. Macfarren's impressive setting of Shelley's "I arise from dreams of thee," and "Peacefully slumbering," a charming canzonet, by Signor Randegger, with violoncello *obbligato* (Signor Piatti), Miss Mary Cummings, and Miss Santley, who, at the last concert, in songs by Gounod, Chopin, and Schubert, gave further hopes of her one day becoming a worthy artistic daughter of her father.—Graphic.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-FOURTH SEASON, 1881-82.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE NINTH CONCERT OF THE SEASON,
MONDAY EVENING, NOVEMBER 28, 1881,
At Eight o'clock precisely.

Programme.

PART I.—Sonata, in B flat, Op. 45, for pianoforte and violoncello (Mendelssohn)—Miss Agnes Zimmermann and Signor Piatti; Song, "Mio caro bene," *Hodalinda* (Handel)—Miss Henrietta Beebe; Ballade, in A flat, for pianoforte alone (Chopin)—Miss Agnes Zimmermann.

PART II.—Song, "Dame Nightingale" (Taubert)—Miss Henrietta Beebe; Septet, in E flat, for violin, viola, clarinet, bassoon, French horn, violoncello, and double bass (Beethoven)—M.M. Hollander, Zerbini, Clinton, Wendland, Wotton, Reynolds, and Piatti.

Accompanist—Mr ZERBINI.

FOURTH AFTERNOON CONCERT,
SATURDAY, NOVEMBER 26, 1881,
At Three o'clock precisely.

Programme.

Divertimento, in B flat, for two violins, viola, two horns, violoncello, and double bass (Mozart)—M.M. Straus, L. Ries, Zerbini, Mann, Standen, Reynold, and Piatti; Song, "Vittoria, vittoria" (Carissimi)—Mr Oswald; Sonata, in C minor, Op. 111, for pianoforte alone (Beethoven)—Mr Charles Hallé; Song, "The Passing Bell" (Tours)—Mr Oswald; Trio, in B flat, Op. 99, for pianoforte, violin, and violoncello (Schubert)—M.M. Charles Hallé, Straus, and Piatti.

Accompanist—Mr ZERBINI.

DEATH.

On the 5th November, at Brighton, MR JAMES OWEN, professor of the clarinet and pianoforte, aged 52.

TO CORRESPONDENTS.

CHELTENHAM.—The communication is an advertisement.

D—L BROTHERS (Frankfort).—Too late as usual for the current number. If A. E. is still with you greet her most heartily.—D. B.

SIR MICHAEL COSTA has selected Professor G. A. Macfarren's Bristol oratorio, *St John the Baptist*, for the next performance of the Sacred Harmonic Society.

A CORRESPONDENT from Frankfort-on-the-Maine informs us that "the operas performed last week at the new and magnificent theatre were Méhul's *Joseph en Egypte*, Wagner's *Lohengrin*, and the *Prophète* of Meyerbeer."—(When shall we in London hear Méhul's *Joseph*—or anything else by Méhul, who, with Gluck, his precursor, and Cherubini, his contemporary, made up a truly grand Triumvirate?—Dr Bülow.)

THE annual performance of *The Messiah*, in aid of the funds of the Royal Society of Musicians of Great Britain, is announced for Friday evening next at St James's Hall. The principal singers are Misses Anna Williams, Hope Glen, Jessie Jones, and Madam Patey; Messrs W. Shakespeare, W. H. Cummings, F. King, and Lewis Thomas. Principal violin, Mr Viotti Collins; trumpet, Mr T. Harper; organist, Mr E. J. Hopkins; and conductor, Mr W. G. Cusins.

FRANKFORT-ON-THE-MAINE (from a correspondent).—Prince Leopold, Duke of Albany, who is making a stay here, is, as much as his engagements permit, a regular frequenter of the musical entertainments. A romance attaches to the Prince's visit. In one word, there is a fair princess here. The consent of Her Majesty Queen Victoria has been obtained, and thus we have the old story repeated which will shortly give occasion to popular rejoicings throughout England.

THE GRAPHIC CHRISTMAS NUMBER.—The picture issued with the Christmas number of *The Graphic* this year is a reproduction in colours of the painting by Mr P. H. Calderon, R.A., entitled "Out of Reach." It is a scene of the last century, and represents a young lady on a balcony being crowned by her maid with a wreath of mistletoe, while a gallant passing beneath casts longing glances upwards at his enchantress, who tries to look all unconscious of her charms. The reproduction of Mr Calderon's picture is effected by means of the "aquatint process," which involves the passing of the sheets twelve times through the press, twelve different colours being employed.

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The Musical World.

LONDON, SATURDAY, NOVEMBER 26, 1881.

WAGNER—PARSIFAL, &c.

A CORRESPONDENT from Bayreuth (Franconia) writes as under:—



"I can't support this mental strain."

(To the Editor of the "Musical World.")

SIR.—Richard Wagner, with his family, have already left for Palermo, where they intend to pass the winter. Herr Joseph Rubinstein, friend and co-labourer of the Prophet, in the Bayreuth journal which is the oracular expression of Wagnerian opinion upon art and artists (Wagner himself included), will be his companion at Palermo, Herr Rubinstein being engaged upon the pianoforte adaptation of the score of the eagerly expected *Parsifal*, which may, or may not, draw all the world in the summer of 1882, as the *Ring des Nibelungen* drew all the world in the summer of 1870—that never-to-be-forgotten solemnity, attended by almost everyone of note, except the eminent individual whose portrait is imprinted on the forehead of this epistle.

Yours, Q.

[Later news informs us that Herr Wagner has been called to Rome, where his distinguished father-in-law, the Abbate Liszt, lies dangerously ill. All the musical world, "advanced" or not advanced, will regret this, and cherish a hope that the report, if not absolutely untrue, may be at least exaggerated.—O. B.]

AT the Monday Popular Concert of Dec. 3 a quartet in E flat, for pianoforte and stringed instruments, by Mr. A. C. Mackenzie, whose cantata, *The Bride*, was so well received in Worcester, at the recent admirable Festival of the Three Choirs, will be given for the first time. This is

not the only instance of Mr Arthur Chappell's shameful neglect of English composers. Sooner than admit the work of an Englishman into his programmes, he positively has recourse to that of a Scottish Highlander, who, flourishing his claymore, threatens extermination all round unless his trio is produced. Not long ago Mr Chappell gave equal offence to all true Anglo-Saxons by performing at one concert a trio, and at another a duet for pianoforte and violoncello, by that arch-Irishman, the late Michael William Balfe. Fancy this monstrous preponderance of Keltic ascendancy at concerts where Anton Rubinstein, the Moldavo-Bessarabian, reigns supreme!—O. B.

CONCERTS.

MRS JOHN MACFARREN gave a concert of pianoforte and vocal music on Monday, Nov. 21, to the members of the Tulse Hill Literary Institute, who assembled in full force, and well filled the Lecture Hall, Streatham Hill. The accomplished pianist played an attractive series of pieces by Bach, Scarlatti, Weber, Schubert, Liszt, Raff, &c., and by her artistic finish gave to each its appropriate charm, so as to enlist the sympathies of the audience. The enthusiastic applause with which she was greeted throughout culminated after her spirited performance of "Bonnie Scotland," when, in obedience to a persistent demand, she repeated a portion of the fantasia. The vocalists, Misses Amy Aylward and Spenser Jones, Messrs Robertson and Lucas Williams, were heard to advantage in the favourite quartet from *Rigoletto*, "Un di se ben," and in Professor G. A. Macfarren's trio for soprano, contralto, and bass, "Earl Haldan's Daughter." They pleased so well in their songs that re-calls were in the ascendant, notably after Miss Amy Aylward's brilliant execution of Linley's "Oh bid your faithful Ariel fly," and after the energy displayed in Handel's noble air, "Revenge, Timotheus cries," by Mr Lucas Williams. Miss Spenser Jones was encored in Professor Macfarren's new ballad, "There is dew for the flow ret," and a like compliment was paid to Mr Robertson in the same composer's "My own, my guiding star."

ROYAL ALBERT HALL CHORAL SOCIETY.—We have to chronicle another success achieved by this admirable society. On Wednesday evening last at the second concert of the eleventh season, Mendelssohn's ever-welcome oratorio, *Elijah*, was given to an audience that filled the vast building from floor to ceiling. The principals were Mmes Roze and Patey, Misses Damian and Marianne Fenna, Messrs Santley, Edward Lloyd, George Cox, and Stanley Smith. The recognized position universally assigned to Mme Patey as one of our leading exponents in oratorio was never more clearly established than on this occasion, every number evoking loud applause. Her faultless rendering of the pathetic air, "O rest in the Lord," captivated her hearers, and a repetition was insisted upon. A leading attraction of the evening lay in the fact that Mme Marie Roze, so justly celebrated on the operatic stage, was to take the leading soprano part in the oratorio. The music of the future (as oratorio has been aptly termed, so far as the great public is concerned), has acquired in this talented artist a luminary of the first magnitude. This was abundantly manifest by her rendering of the airs entrusted to her, and especially in the double quartet, "Cast thy burden on the Lord," which was loudly applauded. A word of praise is due to Miss Damian, who continues to advance in public estimation, and deservedly so, since her appearance in the same oratorio at the Gloucester Festival in 1880. How Mr Santley sustained the part of the Prophet will be taken for granted. Mr Edward Lloyd gave the tenor solos in masterly style, and received well-merited recognition. The chorus, up to their work, reflected credit on their able conductor, Mr Barnby, while the orchestra, under M. Sainton, completed an ensemble worthy the production of Mendelssohn's noble work. Dr Stainer presided at the organ.

MR J. B. WELCH gave an "Orchestral Concert" at St James's Hall on Thursday evening, November 10th. The singers were Misses Annie Marriott, Marianne Fenna, Eleanor Farnol, Edith Millar, Ada Thacker, Edith Umpelby, Josephine Cravino, Sophie Hudson, and Santley; Messrs Frank Boyle, Bulcott Newth, Henry Piercy, S. Webb, and Henry Blower. The instrumentalists were Mr J. T. Carrodus (violin), and Mr Franklin Taylor (pianoforte). There was a full orchestra, led by Mr Val Nicholson, and conducted by Mr Welch. Among the vocal successes of the evening were Gounod's "There is a green hill far away" (Miss Sophie Hudson), Donizetti's "O mio Fernando" (Miss Josephine Cravino), the same composer's "Regnava nel Silenzio" (Miss Marianne Fenna), Handel's

"O ruddier than the cherry" (Mr Henry Blower), Sullivan's "Come, Margarita, come" (Mr Frank Boyle), and Handel's "Love sounds an alarm" (Mr Henry Piercy). The instrumental pieces—Mendelssohn's "Serenade and Allegro Gioioso" and Ernst's Fantasia on *Otello*—being finely rendered by Messrs Franklin Taylor and J. T. Carrodus, were received with proportionate favour. The band, an excellent one, played the overture to *Der Freischütz*, and accompanied several concerted pieces remarkably well, especially Beethoven's quartet, "Il cor e la mia fe," and Mozart's sextet, "Sola, sola," the first sung by Misses Santley and Eleanor Farnol, Messrs Henry Piercy and Samuel Webb, and the last by Misses Annie Marriott, Ada Thacker, and Eleanor Farnol, Messrs Henry Piercy, Samuel Webb, and Henry Blower. Mr Welch, who is well known for his method of instruction in part-singing, &c., fully sustained his reputation as a conductor on the occasion under notice. The room was well filled, and the concert gave perfect satisfaction.

—O—
PROVINCIAL.

MALVERN (from our Correspondent).—Mr Haynes, the musical Apollo of this picturesque and beautiful spot*—all the more beautiful (and "romantic") amid continued rainfalls of the heaviest, and south-west hurricanes of the fiercest and most obstinate, for the continuance of which we daily offer up vows, if only to keep out North and North-east, organized an excellent entertainment, at which our old pets (everybody's old pets), Mesdames Lemmens-Sherrington and Enriquez, soprano and contralto, supported by such competent singers as Messrs Redfern Hollins and Bridson, tenor and bass, took part. The concert was a thoroughly deserved success, and the artists were all warmly greeted in accordance with their eminent deserts. Mr Haynes's lately erected concert-room should be a boon to Malvern, if only the Malvern people (so liberal in regard to thanks) would extend to it a little more of their countenance and support.—J. N. E. S.

LEAMINGTON.—Mrs Holcroft-Jeafreson, of the Royal Academy of Music, gave her first concert here at the Royal Music Hall. Her first song, "Voi che sapete," obtained for her a unanimous verdict of approval, further strengthened by the way in which she rendered the duet, "Una notte a Venezia" (with Mr Frank Boyle), and a ballad by Mr Goldie, "Ask me no more" (encored). Mrs Jeafreson was assisted by Mdme Edith Wynne, who gave a scene from Gounod's *Reine de Saba*, with dramatic effect, and a "Proverb Song," by Mr Roeckel. Miss Wakefield and Mr Thurley Beale (encored in Pinault's "Bugler"), were the other singers. The instrumentalist was Mr French Davis, who played with effect, Parish Alvars' "Imitation of a Mandoline" and other solos on the harp. Mr F. Spiney accompanied.

SELBY.—On Thursday, November 17th, an interesting competition took place at Selby Abbey Church, for the purpose of selecting a successor to Mr E. J. Bellerby, Mus. Bac. (who has recently removed to Margate), as organist. There were eight candidates, and the competition took place in the presence of a large number of parishioners and others interested. Dr. Monk, organist of York Cathedral, officiated as judge, and the following formed the programme:—1. Organ composition by Bach, Mendelssohn, &c., left to performer; 2. Any chorus by Handel, left to performer; 3. Organ movement, given and played at first sight; 4. A chant and psalm tune played at sight; 5. Short (extemporaneous) prelude in any key appointed by the judge. The candidates were—Mr Windle, Chesterfield; Mr F. G. Karn, Leatherhead; Mr Gregory, Welford, Rugby; Mr W. Heselton, Beverley; Mr Jos. Mallinson, Selby; Mr Whitworth, Dewsbury; Mr Sykes, Leeds; and a gentleman from Peterborough, whose name did not transpire. The competition occupied between five and six hours, and in the end Mr Fred. Sykes, of Leeds, was declared the successful candidate. Mr Sykes is a pupil of Dr. Spark, the Leeds Borough organist.—*Leeds Mercury*.

THE twenty-four theatres of Paris, so we learn from M. Arthur Pougin's new paper, *La Musique Populaire*, contain, when quite full, exactly 48,000 persons. The largest, the Hippodrome, holds as many as 8,000 and the Théâtre du Chaletet, 3,600, while the Grand Opera can accommodate only 2,200; the Château d'Eau, 2,400; the Gaieté, 2,000; the Opéra-Comique, 1,800; the Odéon, 1,500; and the Français, 1,400. The Palais Royal is the smallest; it can find room for no more than 800. If, to these 48,000 persons, there are added 50,000 frequenting the public balls, lectures, concerts, &c., it appears that Paris offers every evening some sort of amusement to nearly 100,000 pleasure-seekers.

* Why "spot"?—Dr Blinge.

SINGERS IN FORMER DAYS.*

(Continued from page 743.)

III.

Not long since, I was at the door of a lyric theatre on the day the small fry were paid, and heard the members of the chorus complaining bitterly.—“Sixty francs a month!” said a young woman. “It is disgraceful! It is worth while, is not it, to work away at music to get that!” Here is my reply: in 1716, all Louis Riccoboni’s female singers, namely, Hélène Baletti, who played the walking ladies for thirty-six years; Sylvia, who played the second walking ladies for forty-two; and Violette, an adorable soubrette, had only twenty sous a day. It is true they shared in the profits, which were not to be despised, because it appears from an old account that the receipts for the first night of the season, which began on the 18th May, 1716, amounted to 4,068 francs.

I get quite furious when I hear certain starched and puritanical persons cry out like frightened peacocks on being informed that such and such a fair lyric artist has married a man of high social position. Such a thing has never been known till the present day, these modest individuals assert. Indeed? Did not Mdlle Rotisset de Romainville, who went by the name of Rosaly, and once lived under the protection of d’Argenton, marry M. Masson de Maison-Rouge, Receiver of Finance at Amiens, in 1752? Did not Mdlle Chevalier become the lawful wife of M. du Hamel, the Due de Richelieu’s Intendant? Would not Mdlle Petit-Pas, Jéliotte’s beautiful inamorata, have been united to M. de Bonnier de la Mossan, Treasurer-General of the States of Languedoc, had she not died in his mansion, aged thirty-three, in the full bloom of her beauty and talent? Might not Mdlle Marie de Fel have married, had she chosen, Baron de Cahusac, whom her severity drove literally mad? It must be remarked, too, that all these lady-singers were excessively rich, like Mdlle Levasseur, Mercy Argenteau’s friend, and many others who did not possess the talent of our fair singers of modern times.

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Before running through the financial gamut of the eighteenth century I think it would be interesting to the reader were I to say a word or two on the gradual augmentation of the expenses at the Opera. I will be brief, for some figures are already known, but there are certain details not hitherto mentioned, I think, and it will be seen that they are not without value as regards the theme I have to develop. According to the terms of the “List of persons, male and female, of whom the King has determined that the Royal Academy of Music shall always consist without augmentation or diminution,” the salaries were: Three basses, 1,500, 1,200, and 1,000 livres; three counter-tenors, 1,500, 1,200, and 1,000 livres; two tenors, 600 livres each; actresses for parts, six, at 1,500, 1,200, 1,000, 900, 800, and 700. In the chorus there were twenty men at 400 livres, two pages at 200, and twelve women at 400. The band, composed of forty-six performers, cost 19,150 livres, with 1,000 more for the musician who beat time. Four years later the company comprised eleven men, sixteen women for parts, five actresses singing in the chorus, to understudy, and a chorus of thirty-four men and twenty-one women, making a total of eighty-seven voices.

GENERAL LIST of the actors and actresses for singing and dancing, of the symphonists of the Orchestra, of the Schools for Music and Dancing, pensioners, and other persons employed at the Academy, with their salaries, perquisites, and pensions, 1st April, 1750.

Such is the title of the financial return sent every year after the regulation of 1713 for the minister’s signature, and from which, thanks to the obliging politeness of M. Nuitter, curator of the Library at the Opera, we have taken the information relative to the official salaries of the artists. By the help of this document we shall be enabled to follow year by year the successive augmentation in the scale of expenditure. Thus, in 1750, the expenditure already amounted to 147,950 livres, 66,900, including 11,900 as perquisites, being for the vocalists. The sum was distributed among eleven male singers, eight actresses, eighteen female and twenty-one male members of the chorus. Chorom, who beat time, received a salary of fifteen hundred livres, with five hundred more as perquisites, but he had to give singing lessons in the theatre! He was allowed, moreover, five hundred

livres instead of a residence. Fifteen hundred livres a year! The most humble conductor at a Café-Concert has now-a-days twice as much. In 1786, the general expenditure was 1,005,300 livres, 14 sous, 9 deniers! Profit: 1,700 livres, 4 sous, 3 deniers! In 1790, the Opera cost 1,238,964 livres, 16 sous, with a deficit of 202,076 livres, 14 sous, 5 deniers. This was the year that the supernumeraries were paid for the first time, receiving, perquisites included, five hundred livres. The vocal department with the chorus figured for 211,400 livres, and the orchestra for 82,900, so that the expences had increased four-fold, or very nearly, in forty years. In the return for 1754, I find the following note, written by Franceur, and approved by de Voyer d’Argenson:

“The Demoiselle Dun, singing in the chorus at a salary of 800 livres, has served for thirty-four years and begged permission to retire, as she is infirm and no longer able to perform her duty. Pensioned off with 400 livres, from the 1st May, 1754, when the pension-warrant will be forwarded her.”

In the return for 1784, there is another note of Franceur’s opposite the name of a chorus-singer, Pouchard, a bass:

“Been at the Opera a year; dismissed because he was wanting in assiduity and zeal in his duties, from which he frequently absented himself under pretence of illness, and because he never knew the choruses.”

These two notes prove that the members of the chorus were under strict supervision. Here is another very curious note, also in Franceur’s hand, annexed to the *Etat Matrice* for the year V of the Republic:

“N.B.—At the time of the depreciation of paper money, it was decided by the management that the salaries should be reduced a fifth, so that the artists might be paid in cash, a promise being given that in happier times this reduction should be taken into account. This is why in the salary-columns there are entries of 20, 40, 60, and 80 livres, instead of the full amounts. It is stated that this reduction will never be made up, and that the artists are fully convinced that such is the case.”

It is hardly necessary to add that the conjecture proved well-founded, though it may also be remarked that the members of the company were the objects of an amount of solicitude not invariably accorded to all persons, not even the highest, receiving salaries from the State. It was in this return that they were first called *citoyens* and *citoyennes*.

The chorus was divided into classes according to the following scale: 1st class, 1,280 livres; 2nd class, 1,120; and 3rd class, 960. We may mention that the women were put on the same footing as the men. In the *Etat Matrice* for the Year VIII, under the management of Devismes and Bonnet, Franceur writes:

“N.B.—This management, which began on the 1st Vendémiaire, Year VIII., with the intention of giving and doing only what was new, kept the theatre closed forty-six days from the above date, and did not open till the 10th Brumaire following with *La Caravane*.”

In the return for the Year XII., we find three chorists bearing names worthy of remark: Déjazet, with a thousand francs annually; Nourrit, with two thousand; and Derivis, with three thousand five hundred.

**

But let us retrace our steps and devote our attention to the leading ladies. I will adduce only one fact to give an idea of the wealth possessed by Mdlle Deschamps, Mdlle Pélissier’s friend: fond of dainty dishes and extravagant, she contemptuously left off green peas when they ceased to cost sixty livres a plateful! Where shall we find among the fair epicures of our present lyric stage another Mdlle Deschamps?

Here is a curious anecdote, proving that a note emitted at the right moment may be worth something handsome. The event took place in 1700, in the Cathedral at Dantzig, of which Bendeler was the organist. This musician possessed a deep bass voice, which agreed very well with the sound of his instrument. One day as he was playing at Vespers, he struck up without preparation, beginning with a thundering F, a majestic strain which shook the edifice. Stupified and alarmed by the really terrible noise, a Senator’s wife, eight months gone, was suddenly delivered of a fine boy in the Chapel of St Nicholas, where she was performing a *neuvaine*. Bendeler’s organ and voice drowned the young mother’s cries. Some one ran to tell the Senator, who

had been kept in bed for some months with the gout. The unexpected news filled him with joy. Without thinking any more of his gout, he jumped out of bed, rushed to the cathedral, clambered up to the organ-loft, dragged Bendeler off to dinner, and slipped into his plate 300 ducats as a sort of christening gift. Bendeler was the son of a precentor of the same name at the College in Guedlimburg (Germany). Thanks to the lady's wonderful accouchement, he became famous. The key of F opened every door, and turned out for him a key of gold.

A great outcry was raised in 1868, when it was known that Mme Carvalho had settled with the Opera at the rate of 60,000 francs a year, with two months' holiday, making the salary 6,000 francs a month; but the outcry was much louder when M. Perrin gave M. Faure 90,000 francs for eleven months; and louder still when, in 1867, Count de Guedelonoff, Director General of the Imperial Theatres of Russia, treated with Fraschini on the basis of 80,000 francs for thirty performances, or 2,500 francs a night. Well, the following is what happened in 1723: a manager offered Signora Cuzzoni 240,000 livres for a four months' season in Italy, that is to say, 60,000 livres a month, and, as the lady was to sing only four times a week, the terms were equivalent to 3,500 livres, or 5,000 francs at least of our money. In the course of the same year, and in the presence of M. de Maupas, Handel and Crozat—the banker who was in love with Mlle de Saint-Germain, the pretty dancer—offered Marguerita Durona, Cuzzoni, Bernardi, Bernelli, and Giuseppe Brochi, 35,000 livres for twelve performances, without including new costumes. The artists refused. The same Cuzzoni (Francesca Candoni), after rejecting the proposals of an English nobleman, who was more than a millionaire, fell in love with a working jeweller, and was afterwards reduced to such abject poverty that she was obliged to make button shanks to earn her bread.

(To be continued.)

THE SAILOR BOY'S DREAM.*

On the midnight ocean slumbering
A youthful sailor lies,
While scenes of happy childhood
In his dreaming soul arise;
Still chiming seems the Sabbath
bell,
As sweetly as of yore;
And once again he roams the fields,
And sees his cottage door.

In her arms his mother holds him,
With affection's fond caress,
His gentle bright-eyed sisters too
In rapture round him press;
His aged father meets him,
And his young companions come,
To welcome him once more to share
The dear delights of home.

Hark! what wild shriek dispels his
dream?
Whence sound those cries of woe?
With the storm loud thunders
mingle,
O'er the ship the billows flow;
From his hammock starts the
sailor,
He rushes to the deck,
The vessel sails with lightning
blaze,
She sinks a burning wreck!

* Copyright.

To a mast the winds have riven,
The sailor madly clings;
His fearful parting knell of death,
The tempest loudly rings.
All is dark and drear around,
Not a star beams o'er the waves,
As ocean spirits bear him to
The sailor's shroudless grave.

Oh! never at the cottage hearth
Shall he again be seen,
Nor meet his playmates merrily
To sport upon the green;
In vain for him the birds shall sing,
The hawthorn deck the tree;
For slumbering on the sand he lies,
Beneath the sw'ling sea!

Oh! where are happy childhood's
scenes?
Where now the chiming bell?
The fields o'er which he used to
stray?
The cot he lov'd so well?
For ever lost, yet still he finds
A home of peace and joy;
Where neither stormy wind nor
wave
Can wreck the sailor boy.

S. N. E.

NICE.—Bolognini opens the Italian season on the 26th December with Pacini's *Saffo*, Mlle Biancolini sustaining the part of the heroine. This lady, who is engaged up to the end of January, will sing in Bellini's *Montecchi e Capuletti* (with Vacca's last act), *La Cenerentola*, and *Il Barbiere di Siviglia*. Bolognini has, it is said, engaged, also, Mlle Bernasconi, as contralto, and Mlle Nevada, a young American, who appeared last year at Her Majesty's Theatre.

HENRY IRVING SPEAKS.

Opening address of the Session, at the Edinburgh Philosophical Institution.

(Concluded from page 741.)

Be it observed—and I put it most uncompromisingly—I am not speaking or thinking of any unrealizable ideal, not of any lofty imagination of what might be, but of what is, wherever there are pit and gallery and footlights. More or less, and taking one evening with another, you may find support for an enthusiastic theory of stage morality and the high tone of audiences in most theatres in the country; and if you fancy that it is least so in the theatres frequented by the poor you make a great mistake, for in none is the appreciation of good moral fare more marked than in these. In reference to the poorer classes, we all lament the wide prevalence of intemperate drinking. Well, is it not an obvious reflection that the worst performance seen on any of our stages cannot be so bad as drinking for a corresponding time in a gin palace. I have pointed this contrast before, and I point it again. The drinking we deplore takes place in company—bad company; it is enlivened by talk—bad talk. It is relished by obscenity. Where drink and low people come together these things must be. The worst that can come of stage pandering to the corrupt tastes of its basest patrons cannot be anything like this, and, as a rule, the stage holds out long against the invitation to pander; and such invitations, from the publicity and decorum that attend the whole matter, are neither frequent nor eager. A sort of decency sets in upon the coarsest person in entering even the roughest theatre. I have sometimes thought that, considering the liability to descend and the facility of descent, a special Providence watches over the morals and tone of our English stage. I do not desire to overcharge the eulogy. There never was a time when the stage had not conspicuous faults. There never was a time when these were not freely admitted by those most concerned for the maintenance of the stage at its best. In Shakspere, whenever the subject of the theatre is approached, we perceive signs that that great spirit, though it had a practical and business-like vein and essayed no impossible enterprises, groaned under the necessities, or the demands of a public which insisted on, or at least desired, frivolities and deformities which jarred upon the poet-manager's feelings. As we descend the course of time we find that each generation looked back to a supposed previous period when taste ranged higher, and when the inferior and offensive peculiarities of the existing stage were unknown. Yet from most of these generations we inherit works as well as traditions and biographical recollections which the world will never let die. The truth is that the immortal part of the stage is its nobler part. Ignoble accidents and interludes come and go, but this lasts on for ever. It lives like the human soul in the body of humanity—associated with much that is inferior, and hampered by many hindrances—but it never sinks into nothingness, and never fails to find new and noble work in creations of permanent and memorable excellence. Heaven forbid that I should seem to cover, even with a counterpane of courtesy, exhibitions of deliberate immorality. Happily this sort of thing is not common, and although it has hardly been practised by any one who, without a strain of meaning, can be associated with the profession of acting, yet public censure, not active enough to repress the evil, is ever ready to pass a sweeping condemnation on the stage which harbours it. Our cause is a good one. We go forth, armed with the luminous panoply which genius has forged for us, to do battle with dulness, with coarseness, with apathy, with every form of vice and evil. In every human heart there gleams a bright reflection of this shining armour. The stage has no lights or shadows that are not lights of life and shadows of the heart. To each human consciousness it appeals in alternating mirth and sadness, and will not be denied. Err it must, for it is human; but, being human, it must endure. The love of acting is inherent in our nature. Watch your children play, and you will see that almost their first conscious effort is to act and to imitate. It is an instinct, and you can no more repress it than you can extinguish thought. When this instinct of all is

developed by cultivation in the few it becomes a wonderful art, priceless to civilization, in the solace it yields, the thought it generates, the refinement it inspires. Some of its latest achievements are not unworthy of their grandest predecessors. Some of its youngest devotees are at least as proud of its glories and as anxious to preserve them as any who have gone before. Theirs is a glorious heritage! You honour it. They have a noble but a difficult, and sometimes a disheartening, task. You encourage it. And no word of kindly interest or criticism dropped in the public ear from friendly lips goes unregarded or is unfertile of good. The universal study of Shakspere in our public schools is a splendid sign of the departure of prejudice, and all criticism is welcome; but it is acting chiefly that can open to others, with any spark of Shakspere's mind, the means of illuminating the world. Only the theatre can realise to us in a lifelike way what Shakspere was to his own time. And it is, indeed, a noble destiny for the theatre to vindicate in these later days the greatness which sometimes it has seemed to vulgarise. It has been too much the custom to talk of Shakspere as nature's child—as the lad who held horses for people who came to the play—as a sort of chance phenomenon who wrote these plays by accident and unrecognized. How supremely ridiculous! How utterly irreconcilable with the grand dimensions of the man! How absurdly dis honouring to the great age of which he was, and was known to be, the glory! The noblest literary man of all time—the finest and yet most prolific writer—the greatest student of man, and the greatest master of man's highest gift of language—surely it is treason to humanity to speak of such an one as in any sense a commonplace being! Imagine him rather, as he must have been, the most notable courtier of the Court—the most perfect gentleman who stood in the Elizabethan throng—the man in whose presence divines would falter and hesitate lest their knowledge of the Book should seem poor by the side of his, and at whom even queenly royalty would look askance, with an oppressive sense that here was one to whose omnipotent and true imagination the hearts of kings and queens and peoples had always been an open page! The thought of such a man is an incomparable inheritance for any nation, and such a man was the actor—Shakspere. Such is our birthright and yours. Such the succession in which it is ours to labour and yours to enjoy. For Shakspere belongs to the stage for ever, and his glories must always inalienably belong to it. If you uphold the theatre honestly, liberally, frankly, and with wise discrimination, the stage will uphold in future, as it has in the past, the literature, the manners, the morals, the fame, and the genius of our country. There must have been something wrong, as there was something poignant and lacerating, in prejudices which so long partly divorced the conscience of Britain from its noblest pride, and stamped with reproach, or at least depreciation, some of the brightest and world-famous incidents of her history. For myself, it kindles my heart with proud delight to think that I have stood to-day before this intellectual audience—known for its discrimination throughout all English-speaking lands—a welcome and honoured guest, because I stand here for justice to the art to which I am devoted—because I stand here in thankfulness for the justice which has begun to be so abundantly rendered to it. If it is metaphorically the destiny of humanity, it is literally the experience of an actor, that one man in his time plays many parts. A player of any standing must at various times have sounded the gamut of human sensibility from its lowest note to the top of its compass. He must have banqueted often on curious food for thought as he meditated on the subtle relations created between himself and his audiences, as they have watched in his impersonations the shifting tariff—the ever gliding, delicately graduated sliding-scale of dramatic right and wrong. He may have gloated, if he be a cynic, over the depths of ghastly horror, or the vagaries of moral puddle through which it may have been his duty to plash. But if he be an honest man, he will acknowledge that scarcely ever has either dramatist or management wilfully biassed the effect of stage representation in favour of evil, and of his audiences he will boast that never has their mind been doubtful—never has their true perception of the generous and just been known to fail, or even to be slow. How noble the

privilege to work upon these finer—these finest—feelings of universal humanity! How engrossing the fascination of those thousands of steady eyes, and sound sympathies, and beating hearts which an actor confronts, with the confidence of friendship and co-operation, as he steps upon the stage to work out in action his long pent comprehension of a noble masterpiece! How rapturous the satisfaction of abandoning himself, in such a presence and with such sympathisers, to his author's grandest flights of thought and noblest bursts of emotional inspiration! And how perpetually sustaining the knowledge that whatever may be the vicissitudes and even the degradations of the stage, it must and will depend for its constant hold on the affection and attention of mankind upon its loftier work; upon its more penetrating passion; upon its themes which most deeply search out the strong affections and high hopes of men and women: upon its fit and kindling illustration of great and vivid lives which either have been lived in noble fact or have deserved to endure immortally in the popular belief and admiration which they have secured.

For our eyes to see!
Songs of wisdom, song, and power,
Giving earth her richest dower,
And making nations free—
A glorious company!

Call them from the dead
For our eyes to see!
Forms of beauty, love, and grace,
"Sunshine in the shady place,"
That made it life to be—
A blessed company!

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ROYAL ACADEMY OF MUSIC.

The students gave a "Chamber Concert," in the concert-room of the Institution, on Saturday evening, Nov. 19, when the following compositions were rendered in a satisfactory manner:—

Anthem, "O sing unto the Lord" (Purcell)—by the choir, solos by Miss Sarah Ambler, Miss Christina Cross, Mr Lee, and Mr Lucas Williams; Songs, "Tears" and "Creation's Hymn" (Beethoven)—Miss Constance Griffiths; Andante, in D flat, Op. 32 (Thalberg)—pianoforte, Mr Samuel Wiggins, pupil of F. B. Jewson; Song, MS., "The full moon is beaming" (Dinah Shapley, student)—Mr Hirwen Jones; Postlude, in E flat (Henry Smart)—organ, Mr G. F. Smith; Canzonet, "My mother bida me bind my hair" (Haydn)—Miss Lucy Hackett, pianoforte, Miss Dinah Shapley; Prelude and Fugue, in E minor (Mendelssohn)—pianoforte, Miss Mackness, pupil of Mr O'Leary; Aria, "Adelaide" (Beethoven)—Mr G. J. Robertson, pianoforte, Miss Amy Hare, Potter exhibitioner; Studies, in D and G minor, Op. 11, Nos. 5 and 6 (Sir W. Sterndale Bennett)—pianoforte, Mr Crowther, pupil of Mr H. R. Eyers; Solo and Chorus, female voices, "Bride of Dunkerron" (Henry Smart)—solo, Miss Margaret Cockburn; Les Contrastes, Op. 115, grand duo for four performers on two pianofortes (Mosaehes)—pianoforte 1 (Independente), Miss Marian Davis and Miss Alice Dyer, pianoforte 2 (Seriioso), Miss Amy Gell and Miss Emily Latter, pupils of Walter Macfarren; Song, "Italy" (Fanny Mendelssohn)—Miss Augusta Arnold; Humoreske, Op. 20 (Schumann)—pianoforte, Miss Beatrice Davenport, pupil of Mr Westlake; Trio, "In better worlds," *Fidelio* (L. van Beethoven)—Leonora, Miss Kate Hardy, Florestan, Mr North Home, Rocco, Mr R. H. Cummings; Missig: Durchaus Energiisch, from *Fantasia* in C (Schumann)—pianoforte, Mr C. T. Corkie, pupil of Harold Thomas; Hunting Song, "Rise, sleep no more" (Sir Julius Benedict)—the choir.

Mr William Shakspere conducted.

Mr R. H. M. Bosanquet will lecture in the concert-room, on Wednesday, Dec. 7th, at four o'clock, on "Musical Sounds in relation to Strings," when subscribers, members, associates, and honorary members, as well as professors and students, are admissible. An orchestral concert will be given at St James's Hall on Thursday evening, Dec. 15th, at eight o'clock.

Mdlle Bianca Donadio is engaged for six nights as Ophelia in Ambroise Thomas's *Hamlet* at the Teatro San Carlo, Lisbon. She will subsequently sing in Rome, Naples, Florence, and Milan.

SARAH BERNHARDT IN VIENNA.

Mdlle Sarah Bernhardt's success increases from day to day. *Frou-Frou* and *Adrienne Lecouvreur* at the Ring Theatre of Vienna will rank amongst the most brilliant stage triumphs hitherto achieved by that highly-gifted actress. After the performance of *Adrienne* Mdlle Bernhardt was congratulated by Duke Ludwig of Bavaria, the Empress's brother, an honour which members of the Imperial family seldom, if ever, confer upon native dramatic talent. The papers are full of minute descriptions of her acting and dresses. Every seat in the house was disposed of long before she arrived, and a box on the lower tiers was purchased at the fabulous price of 280 florins (about £18). Forty florins were offered for a stall, but not a single one was to be had. I hear that Mr Jarrett, Mdlle Bernhardt's agent, has signed a contract with the Pesth National Theatre for a series of performances at about £400 a night. The exhibition of Mdlle Bernhardt's artistic productions was opened in the foyer of the Ring Theatre. A limited number of special invitations were issued. The honours of the exhibition were done by the artist herself. The place was crowded all the afternoon, the aristocracy and the Corps Diplomatique being largely represented. Among the first to arrive were Count Andrassy, Count de Robillant, Baroness de Bourgoing, and Countess Montmarin. Mdlle Bernhardt will perform here again on her return from Russia next January.—Vienna, Nov. 19.

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(To the Editor of the "Musical World.")

SIR,—In your notice of the singing of the augmented choir of the Swansea Choral Society, numbering 2,000 voices, on the occasion of the Royal visit to Swansea, you state that "at the moment the Royal carriage came up to the Masonic Arch, erected for the occasion, the choir commenced singing 'God bless the Prince of Wales.'" This is not so. I am sure you will allow honour to be given where honour is due. The first piece sung by the choir was written by Mr J. C. Manning for the occasion, entitled "A Song of Welcome," to Mr Brinley Richards' music, "March of the Men of Harlech." I enclose a copy of the words, in order to substantiate what I state. The choir sang two verses of the piece in question before the Royal carriage drew up, and after the presentation of the address by the Freemasons, and when the Royal procession was about to start again, the choir struck up the last verse, "Welcome, Princess Alexandra," &c. Subsequently, "Let the hills resound" and "God bless the Prince of Wales" were sung by the choir.—I am, yours, &c.,

Swansea, Nov. 4, 1881.

—o—
ONE OF THE GREAT CHOIR.

GOT.

M. Got's elevation to the rank of Knight of the Legion of Honour gave rise to a serious discussion a few months ago. There has always been a mysterious prejudice against according a distinction so coveted by Frenchman to actors, and even M. Turquet, when he decorated the worthy *doyen* of the *Comédie Française*, was obliged to conform, in a certain degree, to popular opinion, and to declare that the ribbon had been bestowed on him as a professor at the Conservatoire. M. Antonin Proust, however, seems determined to give the actors their share of the honours to which they are justly entitled. In his official reception of the *Sociétaires* of the *Comédie Française* the new Minister of Fine Arts paid them a well-merited tribute, and added that they could rely on him to oppose the unfairness to which they had hitherto been victims. The standing objection to the decoration of *artistes* seems to be that they are liable to be hissed by the public; but this will not hold water, as it is only the veterans who are likely to attain the distinction, and in their persons, to pursue this train of reasoning, the Legion of Honour would be applauded night after night.—*Paris correspondence of "Daily Telegraph."*

ST PETERSBURGH.—Writing to the *Ménestrel*, a correspondent says:—1. that the new Director General of the Imperial Theatres is thoroughly well versed in artistic matters, and that, despite all the reports bruited about, the Italian Opera will be maintained intact; 2. that M. Albert Vizentini, having a two years' engagement as manager in chief of the said Italian Opera will, as a matter of right, have precedence of everyone else, should the organization of the Imperial Theatres be in any way modified; 3. that consequently he intends fulfilling his obligations with respect to *Françoise de Rimini* for the winter of 1882-83; and 4, that he is at the present moment rehearsing with the greatest activity an Italianized version of *Jean de Nivelle*, in which Cotogni will sustain the part of Charolais, originally cast to Bouhy, for whom, however, it lies too high.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

The concert for the benefit of the widows and orphans of the shipwrecked fishermen of Boulogne, got up under the auspices of Herr Reichardt at the *Établissement des Bains*, was a great success. The grand saloon was crowded. The Société Philharmonique went through a long programme of "stock" pieces suitable for the occasion. Nearly all who "assisted" were amateurs, and it must be acknowledged that they did so graciously and with credit. *Joncières*' "La Mer," beginning with *le calme*, met with a tempest—of applause; and the "Nocturne" of Deneffre, sung by the Société Chorale, was well given; while the performances of MM. les Amateurs et Membres de la Société Philharmonique ranged from Auber's overture to *La Sirène*—the *largo* from Beethoven's Symphony in D—to various modern solos and duos, instrumental and vocal. A profit of about £80 was the result of the concert, so "Vive la Société Philharmonique!" and may their president, Herr Reichardt, long live and prosper.

At the theatre, *Les Boussignes*, a new operetta from the Théâtre des Nouveautés, has made a hit—principally from its grotesqueness and its many *double-entendres*. The words are by MM. Marot, Poullion, and Philype; music by M. O'Kolowitz.

On Saturday next *Michel Strogoff*—with a ballet from Paris—is announced.

X. T. R.

Boulogne-sur-Mer, Nov. 23rd.

(To the Editor of the "Musical World.")

SIR,—Finding that several misconceptions prevail in regard to our winter series of "Kensington Popular Concerts," I venture to address a few lines of explanation on the subject to your musical readers, in the hope that they may be of sufficient interest to find a place in your columns.

1. Some persons apparently suppose that we are not giving the same advantages to the poorer classes that we gave last season. This is quite contrary to the actual fact. In the original scheme we provided 720 cheap tickets, in the amended scheme we provide 750 (i.e. 450 at twopence and 300 at sixpence).

2. Others apparently fear that the cheap tickets will get into wrong hands, and be used by a class for whom they were never intended. These objectors are doubtless unaware that all the two-penny tickets are privately sold to the class for whose special behoof they are issued, by members of our sub-committee, ladies and gentlemen, who are actual workers and visitors amongst the poor.

3. A third set of objectors declare that in organizing such cheap concerts, we are degrading and injuring "the profession." The facts are briefly these. We last year paid all our young artists a fee rather higher in most cases than that to which they were accustomed elsewhere, and this year we are paying all our artists. So far am I from desiring to take undue advantage of the well-known kindness of the musical profession, that one of my ulterior if not one of my chief objects in starting the concerts was to secure for young artists a favourable opportunity of making their public *début*, and how greatly such an opportunity is needed and appreciated is evinced by the hundreds of letters I have received begging only for "an appearance."

Hardly a day passes without the repetition of objections and misrepresentations under one of these three heads; and I therefore ask you to allow me this public opportunity of answering my numerous objectors, and converting them, if possible, into allies.

I may conclude by saying that at our second concert last Tuesday the Hall was crowded and the music thoroughly appreciated. There seems to be every prospect this season of making the scheme a financial success, or at least of securing ourselves from absolute loss. A few of the twelve-shilling season tickets still remain unsold, and can be had by any who desire to further our enterprise.—Yours faithfully,

RIDLEY PRENTICE.

33, Kensington Square, Nov. 22.

STOCKHOLM.—The injury caused by fire having been repaired, the performances have already been resumed at the *Théâtre Royal*, where a young Polish tenor, Warmuth by name, has come out in *Il Trovatore*. Paul Viardot, violinist, and M. Raoul Pugno, pianist have given a series of concerts. Carlotta Patti, with her concert company was expected shortly, as was Mad. Trebelli with hers.

WAIFS.

"In *The Theatre*"—says *Judy*—"is an excellent description of *Mascotte*. Indeed, if you want to get a good idea as to what is the play to see, or if you want to refresh your memory about those you have already seen, you should read *The Theatre*.—[From one end to the other.—*Dr Blinge*.)

At a meeting of the general committee of the Norwich Musical Festival, held on Saturday, Nov. 19th, at Norwich (Mr R. T. Gurdon, M.P., in the chair), it was officially reported that the total receipts (including donations) of the last festival were £4,524 9s. 6d., the expenses having been £3,680 19s. 7d.—thus leaving a balance of £843 9s. 11d. It was decided to distribute £600 among the charities in Norwich and Norfolk and to retain the balance as a fund for the promotion of vocal music in Norwich, as well as the training and improvement of the chorus, &c., with a view to the next triennial festival in October, 1884.

Miss Beata Francis is at Gibraltar.

Catalani's *Elda* has been given at Warsaw.

Teresina Turr, the lady violinist, is giving concerts in Milan.

Two new musical clubs will be established ere long in Boston, U.S.

At the Teatro Costanzi, Rome, *Aida* has been followed by *La Forza del Destino*.

Gayarre, it is stated, has accepted an engagement at the Milan Scala after January.

Adolph Wilbrandt has been appointed Director of the Imperial Burghtheater, Vienna.

Sagunto, a Spanish opera by Llanos, has been produced at the Teatro Apolo, Madrid.

Patience has been highly successful in Philadelphia—(Oh Sullivan! Oh Gilbert!—*Dr Blinge*.)

Gran's French opera-company was to open on the 28th inst at the Globe Theatre, Boston, U.S.

The Grand Mogul, or the Snake Charmer, a new opera by Audran, has been produced in New York.

It was again reported, a short time since, that the Abbé Franz Liszt was dangerously ill at Rome.

Steiner has secured Lecocq's last opera, *Le Jour et la Nuit*, for the Theater an der Wien, Vienna.

Joseph Wieniawski, the pianist, before leaving Brussels, will give two concerts on the 1st and 7th December.

The Spanish Minister of Finance has included in this year's budget 150,000 pesetas for the Teatro Español.

Giraud's *Piccolino*, with Paola-Marié in the leading female-part, was a success at the Teatro Colon, Buenos-Ayres.

During her present American engagement, Etelka Gerster will appear as Ophelia in Ambrose Thomas's *Hamlet*.

Marcel Herwigh, violinist, and son of the poet, is making a concert-tour in Russia.—(Astounding!—*Dr Blinge*.)

Felix Mottl, Grand-Ducal *Capellmeister*, Carlsruhe, has been created Knight of the Wasa Order, by the King of Sweden.

Johann Strauss's operetta, *Der lustige Krieg*, is to be produced at the Theater an der Wien, Vienna, on the 26th inst.

The Duke of Meiningen has conferred on Johannes Brahms the Commander's Cross of the Saxe-Ernest House-Order.

The Singakademie, Chemnitz, gave on the 18th inst. a performance of Anton Rubinstein's sacred opera, *Das verlorene Paradies*.

The principal work at the first Subscription Concert, Schwerin, was the same composer's *Ocean Symphony*.

Ullmann was recently in Berlin making arrangements for the approaching appearance of Mad. Albani at the Royal Operahouse.

Boito's *Mefistofele* has been received with favour in Bologna.—(Where *Lohengrin* was first brought out by Campanini.—*Dr Blinge*.)

The critics of the Paris press have received invitations to attend the first performance of Massenet's *Hérodiade* at the Théâtre de la Monnaie, Brussels.

Spontini's *Vestalin*, with a revised libretto by Frank, the conductor, has been performed at the Theatre Royal, Hanover.—(O Gemi.—*Dr Blinge*.)

As Massenet was walking recently on the stage at the Théâtre de la Monnaie, Brussels, he fell through a trap which had been carelessly left unfastened. He sustained no serious injury.

Stägemann has engaged Richard Kleinmichel as joint-conductor with Nikisch at the Stadttheater, Leipzig.—(Is it possible? What more about foreign mediocrities?—*Dr Blinge*.)

Ed. Lassen, Grand-Ducal *Capellmeister*, Weimar, has completed his music for Calderon's *Circe*, a German version of which will shortly be performed at the Grand-Ducal Theatre.

Giovanni's *Adele di Volfsinga*, first produced at the Politeama, Trieste, will be performed during the Carnival season at Placenza. The composer is a professor in the Milan Conservatory.

Miss Mina Louis, pupil of Mr Isidore de Lara, has obtained one of the scholarships at the Guildhall School of music, the result of her success at the Student's Concert lately given there.

The King of Portugal has conferred the Officer's Cross of the Order of the Redeemer on Leonhard Emil Bach, Pianist to the Court of Prussia (Hofpianist), Berlin.—(Astounding.—*Dr Blinge*.)

Thanks to an utterly inefficient cast, Rossini's *Mose* and Verdi's *Nabucco* were failures at the Teatro Malibran, Venice. The audience would not allow the second work to be played to the end.

From a letter of Franz Liszt's, dated 1840, it appears that Wagner had finished the score of *Lohengrin* in 1839.—(This fact has already been communicated to the world by Wagner himself.—*Dr Blinge*.)

Flora Friedenthal, a young pianist of merit, has been playing in Warsaw and Posen. She is now making a concert-tour through Breslau, Königsberg, Dantzig, Stettin, and Dresden.—(Astounding!—*Dr Blinge*.)

A series of articles : "La ópera española desde su origen hasta nuestros días" ("Spanish Opera, from its Origin down to the Present Day"), has been commenced in *La Correspondencia Musical*, by Señor Peña y Gofí, the eminent critic of the Madrid *Tiempo*.

The programme at the second of the Symphony Orchestre Concerts, Boston, U.S., comprised: *Tragic Overture*, Brahms; "Concerto for Piano," A minor, Op. 16, Grieg; "Symphony," No. 1, Beethoven; "Piano Solos" and "March in B flat," from Op. 113, Franz Lachner.

The elevator in the Belvedere Hotel, New York, lately fell from the fifth story to the basement, the hoisting-rope parting as the elevator-car reached the fifth story. Six persons were all more or less injured. Signor Arditì had a narrow escape from being among them, having ascended on the previous occasion, after attending rehearsal at the Operahouse.

HER MAJESTY'S THEATRE.—That the prolonged career of *The Bronze Horse*, may not be interrupted by the necessity of closing the Alhambra Theatre for three weeks, to allow some extensive structural alterations and improvements to be made in the interior, the operatic spectacle has been transferred to the stage of Her Majesty's, where the elaborate production is now presented with all those brilliant accessories which attracted for several months a succession of admiring assemblages to the establishment in Leicester Square. The transfer includes the entire company, thus enabling audiences to enjoy all the advantages attending the earlier representations. Miss Alice May, Miss Fanny Leslie, and Mr Henry Paulton continue to maintain the liveliness of the dramatic action, and Mdlles Pertoldi, Giller, Palladino, and Rosa to preserve the prominent features of the grand ballets introduced, while all the scenic effects are reproduced with unimpaired completeness. The Alhambra—which is to be newly decorated in the interval—will be re-opened at the end of the first week in December with the fairy spectacular and operatic extravaganza of *The Black Crook*.

BRUSSELS.—The revival of *La Statue* at the Théâtre de la Monnaie has proved a success for M. Ernest Reyer, who was invited to superintend the rehearsals. The managers, Stoumon and Calabrési, propose inaugurating their next season with *Sigurd*, by the same composer.

GHENT.—The Willems Genootschap give next month a performance (the first in this town) of the *Kinderoratorio* and *Leïled*, by Peter Benoit. Some 2,000 executants, including children of the communal schools, solo singers, members of the chorus, and instrumentalists, will take part in it.

MAYENCE.—The programme of the second Symphony Concert of the Town Band included among other things an overture, by Massenet, to Racine's *Phèdre* and Beethoven's *Pastoral Symphony*. M. Marsick, from Brussels, was the violinist and Mdlle Bettaque the vocalist.

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TESTIMONIALS.

SIR.—A short time since I was induced by the novelty of the title to send for a bottle of your Liebig's Extract of Meat and Malt Wine. I was perfectly acquainted with the value of the *Extractum Carnis*, and not quite a stranger to the invigorating and fortifying properties of malt wine, and therefore felt a natural curiosity to test them when combined. Men who work hard, as I do, not muscular hard work, but that which is quite as exhausting, viz., brain work, very often experience the need of, and have sometimes an almost irresistible craving for, a "pick me up," and very often the panacea for a time for lassitude, and that state of mind which renders work irksome, are alcoholic stimulants, the use of which must sooner or later end disastrously. The man who can furnish a remedy sure, certain, and harmless, for the lassitude which follows constant brain work is a benefactor of his species, and may be said to have added many years of usefulness to the lives of useful men. Your extract, if a success, and when more generally known, will be used by all toilers of the mind.—Yours faithfully,

Thorpe Hamlet, Norwich, February 23rd, 1881.

O. D. RAY.

LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Queen's Crescent, Haverstock Hill, London, March 5th, 1881.

DEAR SIR.—Some time since, being greatly fatigued with over-work and long hours at business, my health (being naturally delicate) became very indifferent. I lost all energy, strength, and appetite, and was so weak as to be scarcely able to walk. As you are aware, I sent for a dozen of your Extract of Meat and Malt Wine, which, in a few days, pulled me up marvellously. Three or four glasses of it daily have quite altered and restored me to better health than ever, "without the assistance of a doctor." I am now giving it to my son, twelve years of age, whom we have always thought consumptive, and from a puny, ailing boy, he seems to be fast growing into a strong, healthy lad. Enclosed you have a cheque. Please send me two dozen of the "Extract." With thanks for your prompt attention to my last, I am, Sir, yours truly,

GEORGE A. TYLER.

LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Gransound, February 25th, 1881.

Mrs Coulson thanks Mr Coleman for the book and stamps, and she has no doubt but that the "tonic" is a good one. Mrs C. encloses twelve stamps for basket.

Mr Coleman.

LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Vicarage, Kingsbridge, Devon, January 25th, 1881.

DEAR SIR.—We are ten miles from the railway, and have been snowed up, consequently the wine has only just arrived. I enclose a cheque for £2 11s. 6d. I like the wine, and will recommend it.—Yours faithfully,

Mr Coleman, Norwich.

A. N. KINGSTON.

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